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For light hair use yellow ochre, Vandyck brown and new blue; for brown hair, Roman ochre, Vandyck brown and blue; the same brown and blue and ivory black or lamp-black for black hair. A great deal depends upon the high lights of the hair; if these are correct in tint the prevailing color is easily managed.

Aim at clearness as well as brilliancy in the complexion; keep the colors clean and separate on the palette like the hues of flowers.

Select for the background a tint harmonious with the hair and the drapery about the neck, and do not make it too dark. The same rule holds here as well as with other branches of water-colors. Delicate tints and transparency are, perhaps, the more difficult, but certainly the more pleasing.

#### X.—FIGURES.

It is presumed that the reader will not attempt to paint figures without having had careful training in drawing from life. So much depends upon correct drawing that the handling of the colors seems almost of secondary importance. Then, too, the water-color student having mastered the combinations of colors used for painting flowers, landscapes, and heads, the necessary manipulation has been already reached, and the eye so trained that very little more need be said. One can hardly too strongly enforce the caution, however, to keep the colors transparent, simple and low in tone. That is to say, do not use the more brilliant colors in draperies or accessories; the flesh tints of the face and hands look brighter and clearer if these are sober. Aim to select harmonious tints for complexion, eyes and hair. Make studies of drapery before attempting a model. You can do this by throwing a plain-colored shawl over a chair, or paint simply the skirt of a person obliged to remain quiet an hour or two at some occupation. It is exceedingly tiresome to sit for a beginner, so it is a good plan to utilize the unconscious pose of a friend. For this purpose almost any one will sit in a good light, and if not obliged to keep absolutely still will submit with very good grace to be shockingly misrepresented on paper. Do not attempt the whole figure at first. In *The Art Amateur* you will find studies of parts of figures by artists of reputation—copy and color these for the sake of the practice.

In addition to the colors used in painting heads add to your palette Indian yellow, Indian red, vermilion, brown madder, cobalt, sepia, lake and indigo. The more transparent these colors are kept the more pleasing will be the effect. L. STEELE KELLOGG.

#### HINTS ABOUT CHARCOAL DRAWING.

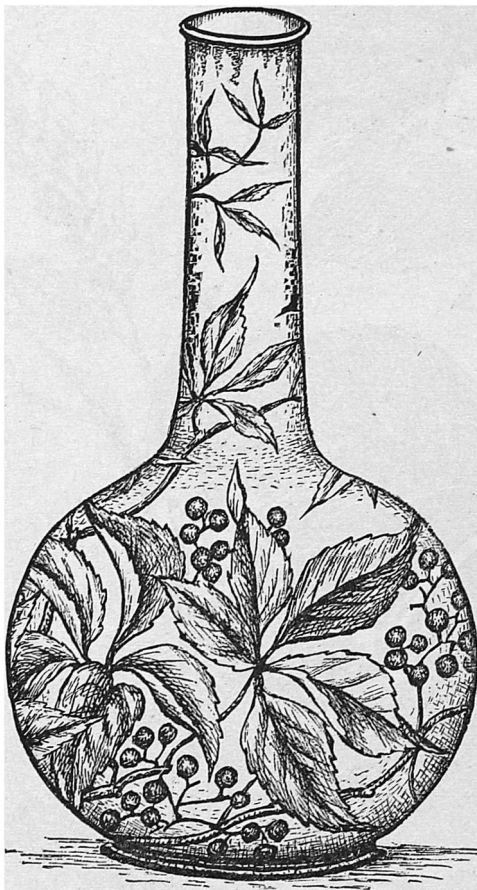
##### II.

THE quality of a charcoal drawing depends, in great measure, on that of the paper used for it. If coarse textures of rock and foliage be all that are required, then large-grained paper will give the most striking results; but for fine textures, like those of flesh, sky, and water, a smoother surface is necessary. Absolutely smooth paper will not do, as it does not catch the charcoal. Still, when a person wants to combine the two extremes, as Mr. Sarony sometimes does, when he opposes smooth flesh textures to very rough draperies, furs, and backgrounds, several modes of proceeding are open to him. The best is to take a rather fine-grained paper and work over the smoother and paler surfaces with small soft chamois stumps and with the finger tips and pith of bread, giving the final modelling by very careful and judicious stippling either with a stiffer paper stump or with the point of the charcoal. The rougher and darker surfaces are done with the charcoal only. It is used full length for flat coarse surfaces, such as those of a rough cast wall or a moss-grown rock. The same texture, modified slightly by stump and point work, will do for heavy draperies of roughish material; and for the most spirited passages, the broad point of a thick stick of soft charcoal is used in vigorous cross-hatching, quite unlike any natural texture, yet suggestive. Long practice and careful observation will show one how to combine these processes in a great variety of ways, so as to make quite a close approach to nature; but it should be needless to repeat that a thorough grounding in form is requisite to success.

There are one or two little "tricks" which artists of repute do not disdain to make use of for the purpose of increasing the range of textures open to them. One which is especially useful in landscape, and to which there can be no objection, is (when using a rather coarse-grained

paper for the sake of the broad foliage effects to which it lends itself) to burnish down the parts reserved for sky and water before working on them. To do this well requires a good deal of practice and a strong determination not to do too much of it; but, properly done, it is a great aid in obtaining fulness and variety. It gives atmosphere to the distance and relief to the foreground. The other plan is the reverse one of using fine-grained paper, and to roughen it, where necessary, by sand-paper or by a wash of Chinese white. The sand-papered surface gives an ugly, mechanical "gritty" look to the tints laid on it. The whitened surface is better, as its inequalities are more irregular, but it is apt, do what one will, to show as a patch on the drawing, and an artist is always willing to sacrifice effect for harmony.

For anything more than a sketch or a very restricted study, white paper should be used. The brilliancy and transparency of charcoal depend on the specks of white paper showing through the black or gray of the charcoal, and, of course, a tint, no matter how light, lessens this effect. Tints are yet very useful, as already pointed out, in studies and sketches wherein the outline and the masses of shade are alone to be represented. The tint then takes the place of the lights and half tones. The practice of indicating the lights with Chinese white,



VASE WITH VIRGINIA-CREEPER DECORATION.  
(FOR FULL-SIZE WORKING DESIGN, SEE SUPPLEMENT PAGES.)

unless for special purposes, should be discouraged. It is destructive to the sense of harmony. Very beautiful and very useful work may be done without indicating the high lights, and we are almost prepared to say that a moderately toned papier vergé is in general the best paper that a student can use; but for more complete study a rather close-grained white paper is preferable, allowing (as it does) the student to obtain a complete range of half tones by the means indicated above, and also of the taking out of lights with the clean stump, rubber, or bread pith.

It may be as well to mention, for the benefit of country readers, that the fixative used for fixing the charcoal to the paper can be made by themselves of gum-lac dissolved in spirits of wine. A weak solution will do. The color should not be darker than that of pale sherry. It is nearly impossible to fix charcoal thoroughly, so that none of it will rub off, without losing transparency and effect. It is even preferable, when possible, to put the drawing at once under glass when finished, rather than use any fixative at all. In landscape work from nature it is necessary to use some fixative on account of the liability to injury in carrying the work home. It is well, in such case, to let the work dry and then retouch it vigorously where it has become most opaque, which will be in the deepest shadows. This is quite possible, as the fixative gives a new "tooth" to the paper. A rough wooden frame should be brought along to lay over the

drawing, and a piece of stiff cardboard to place upon that, the drawing, frame and board to be then strapped together. By this means the face of the drawing will be preserved from rubbing against anything on the way home, and the moderate application of fixative will prevent the charcoal falling off of itself.

(To be continued.)

## China Painting.

### THE VIRGINIA-CREEPER VASE.

THE design for the vase illustrated herewith is given full working size in one of the supplement sheets. For the berries add a little purple No. 2 to dark blue. For the leaves use orange red, red brown and black, adding the black to the red for shading. If desired, a more bronze tone may be given to the leaves around the base by adding brown green. Use red brown for the leaf stalks, berry stems and small branches, adding dark brown for large branches. The vase form (furnished by Cooley, Boston, Mass.) is of cream white, thirteen and one half inches high. In the ivory white ware, the Pompeian Vase fifteen inches and the Ceylon Vase twelve inches high are of the same general shape. Use unburnished gold for the base and top, allowing it to chip irregularly from the upper edge. For the background leave the white of the china or use light yellow tint.

### MINERAL COLOR COMBINATIONS.

So much stress has been laid upon the difficulties of firing the combined mineral colors, that many persons are debarred from attempting china-painting on account of the risk. To tell the truth there are but few colors that will not readily mix with others. As previously stated there are certain specific rules to be observed in painting on china; if these are followed, and the firer understands his business, there is very little cause to fear that the colors will not come out right. If properly prepared by the manufacturer, the colors will fuse together at the same temperature, and will all appear equally bright and glossy.

The heat for all colors is generally regulated by that applied to rose color, as that alters in tone when under or over fired. It is therefore called the *test color*. Many amateurs have "gone frantic" over their wild roses or apple-blossoms completely spoiled. Instead of the delicate rosy tint they expected, they see a dull, faint brown, or more often a laky purple. This may indicate that the china has had either too little or too much fire. But more often the fault is in the management of the color. Carmine No. 1 (Lacroix) and English pink, and carmine (Hancock) require more oil than most colors in the rubbing up on the palette, and should be laid on *very thin*. Those two words tell the whole secret.

It has been thought that carmines, being made from gold, will not mix with other colors. They will not, it is true, combine with all, but they will mix readily with the browns, and with black or the blue greens. The two latter are useful in shading roses, although in many famous factories the carmine has been used alone for shading roses. Nothing can equal the beauty of this tint when correctly managed. A delicate rose ground is one of the daintiest colors on china.

The blues are all susceptible of combination with other colors. But the china-painter, having painted in oil or water-colors, must not expect to obtain agreeable greens by the mixture of any of the blues with the yellows, as these combinations only produce neutral tints. If a green is desired, take a manufactured green, and modify it to please you.

The greens are many and very beautiful. They will all mix with the browns, orange or yellows; the blue greens with carmine. There will be no occasion to mix them with red or purple. The deep blue greens in the Lacroix and Hancock colors are identical. I place this first and foremost because it is so beautiful and so useful. It is of a pale turquoise tint, and in its thinnest wash very bright; therefore it makes a good grounding color, and does not alter much in firing. With the addition of gray it is serviceable for the backs of leaves, or for leaves, stems and grasses in the background. A little yellow added answers for delicate leaves or buds; and mixed with brown green or black green, it is good for shading. This color is much used on French china, and is freely employed for filling in spaces in Japanese or Chinese style.

Rose-leaf green (Hancock) is particularly useful in painting leaves, whether rose-leaves or not. With two coats it has more body than the Lacroix greens, and is not as blue. It can be mixed with sky blue for a neutral green, with browns for brown greens, and with carmines and purples for autumnal shades, and with yellows and orange.

Grass green (Lacroix) is particularly pleasing, because it is the only green of a warm yellow hue. It will mix with any color but carmine, but is most agreeable by itself.

Light and dark violets of gold are good purples by themselves, but will bear modifying by washing over with carmine or ultramarine. To insure a deep shade for pansies or fleur-de-lis, there should be a second painting and firing. The violets of gold will mix with black, brown, yellow, or orange.

Orange combined with rose is an invaluable flesh-color. Used alone it is a good grounding color also, its thinnest wash being very bright. It mixes well with

mixed with carmine for shading roses; it will also mix with blue, black or brown.

Mixing yellow (Lacroix) should not be mixed with red, yellow, or red browns; but it is a pleasing color by itself or with greens. Silver and jonquil yellow (Lacroix) can be mixed in small quantities with all the other colors: Both are invaluable for grounding.

Yellow ochre (Lacroix) is also capable of being mixed with appropriate colors; a thin wash of this makes a good ground, very similar to yellow brown.

All the browns can be mixed to advantage with colors appropriate in either manufacture.

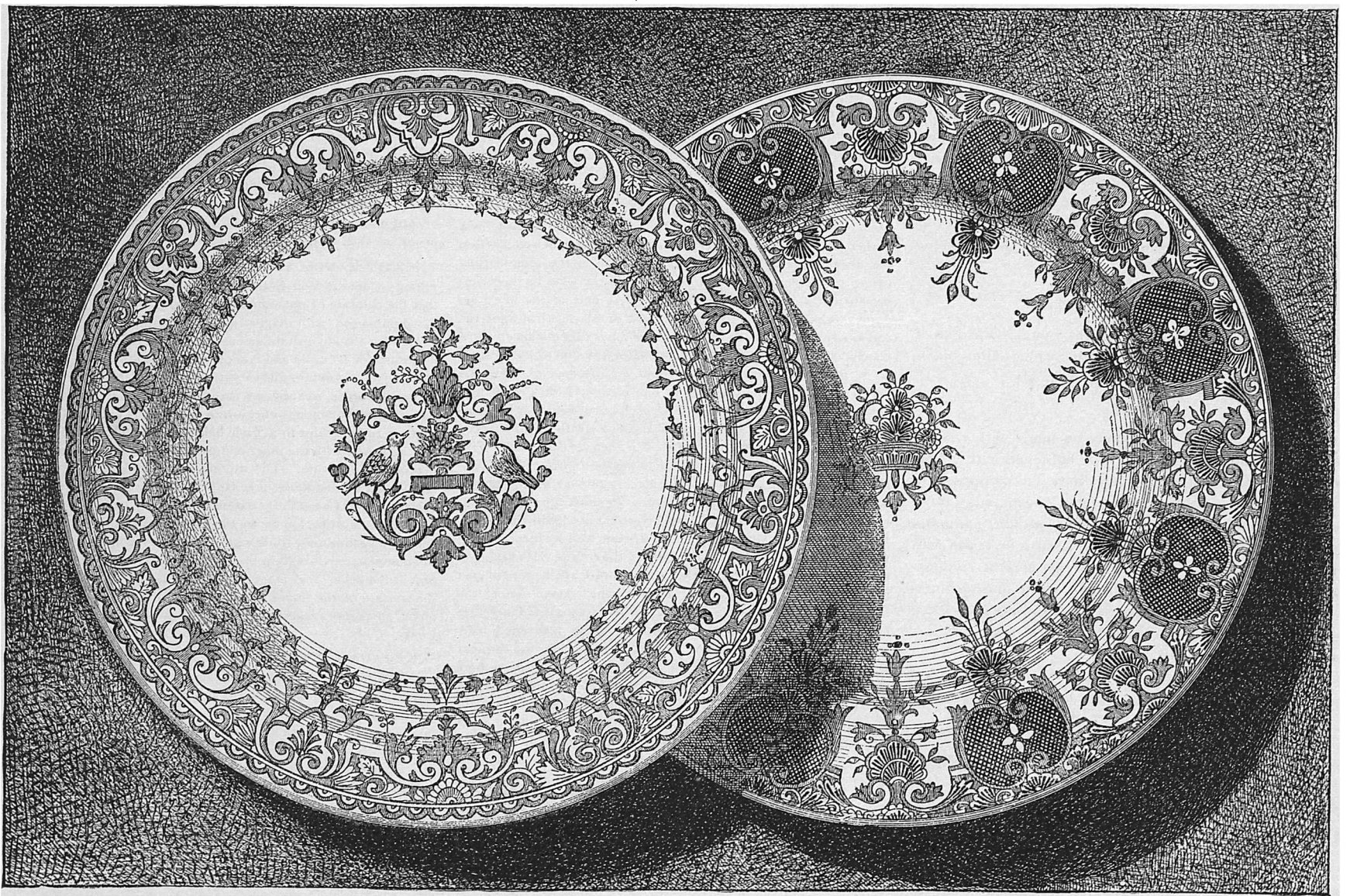
I have had no difficulty in mixing the Lacroix colors, which are generally moist, with the Hancock colors, which are dry. If the powder is properly ground, properly mixed first with fat oil, and thinned with lavender oil, and then mixed in proper proportions with the moist colors, which are already manipulated, there is no reason why they should not fire well.

The advantage of the dry colors is that they will keep

delicately for the shadows on the petals of the roses and buds, and over those nearest the centres of the full-blown roses wash on a palé tint of jonquil yellow. Use the color freely for two or three touches of color at the centre. For the calyxes mix grass green and mixing yellow, shading with brown green, and this same coloring for the stems. Add a very little deep blue to green and yellow for the leaves, shading with brown green and a little deep blue mixed, and for gray lights on the leaves, mix deep purple and grass green. Use delicate touches of iron violet for the thorns, and outline the work with brown green.

#### THE FISH-PLATE SERIES.

In the supplement pages of the present issue will be found the fifth plate design of the fish service, by S. J. Knight. In painting the design, use for the broad flat weed carmine No. 1, shading it with the same color and brown 108. Grass green shaded with brown green should be used for the grass-like weed; for the fishes'



OLD ROUEN FAÏENCE PLATES WITH MONOCHROME DECORATION IN BLUE AND WHITE.

greens and browns. Orange grows darker in the fire when used alone.

Red, properly ground, is a good color for amateurs to begin with. Its very brightness lends a charm to the eye. This color, with the addition of a little white enamel, has been extensively used for flesh tints. Some use ivory yellow with it instead of the enamel, and others silver yellow (Lacroix). But the ivory yellow (Lacroix) is treacherous—an unequal firing turns it dark. Any yellow should be mixed with caution with this color, as it is very apt to be destroyed in the firing. Capucine red (Lacroix), particularly, is difficult to manage by itself. It requires the addition of one third more flux than it is prepared with, and also more oil used in the manipulation. Deep red brown (Lacroix) is really a charming red, easily worked combined, and used alone is almost as bright as capucine.

Scarlet should never be fired more than once, and never combined or modified with other colors.

Turquoise (Lacroix and Hancock) is charming for grounds, used thickly. Turquoise blue and green are not noticeably different after firing. The color can be

for any length of time, and are more cleanly. It is not generally known that china when painted should be fired as soon as possible. The colors will be the brighter and purer for it; especially will this be true of the pinks and purples.

If the amateur, from any cause, is still uncertain about the colors to be used, the best criterion is the making of a test tile or plate, with any and all combinations to be produced, properly marked and a memorandum preserved. When I began to paint upon china I boasted of fifty-two colors for my palette. This is all folly; a dozen well-chosen colors are enough for all but very elaborate work.

L. S. K.

#### THE LAMARCK ROSE PLATE.

If delicacy of treatment is to be carried out in decorating the rose plate set, this design can be placed directly on the white of the china. A pale green or gray background can be used effectively. Moss green, J, will be good, or a gray made by mixing brown, green and black. This same gray can be used very

fins, "yellow for mixing;" for the markings, brown; for the bodies, gray, and the back blue gray. Tint the border of the plate gray, and put in the water lines in the same color.

YOU can watch the progress of the firing of your china and ascertain the degree of heat by taking out a little piece of fire-clay, arranged for the purpose in the furnace. But great care must be taken not to let air or dust get in, as this might spoil the pieces of ware. It is better to use smoked glasses if you are not accustomed to this work, as the glare hurts the eyes. The furnace is usually kept up from four to seven hours—seven hours for the hard colors, such as green and ruby, and also for gold when it is to be firmly fastened on.

Pay attention to the manner in which your pieces are placed in the kiln for firing. Generally, plates are placed upside down. If they are stood up on one edge, there is danger of having the edges crack or scale if the heat should be a little too great, or if the edges of the dish are a little thin. If the plate is put right side up, there is danger of dirt settling and making spots.